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disques

JUNE
1930

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disques

FOR JUNE 1930

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H. ROYER SMITH COMPANY, PHILADELPHIA



IGOR STRAWINSKY

Second of a series of portraits reproduced from original color print taken from wood blocks designed and cut by Edward C. Smith, of Philadelphia.



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VOL. I

JUNE, 1930

No. 4

MANY of our readers seem to fear that we will not continue to tell the truth, as we see it, about the various records. It might be well definitely to state our policy.



Many years ago we went to visit a fine old New England family and when we were seated at dinner, a framed card directly faced us from the opposite wall. It was in such a position that every time we raised our eyes we could not help but be attracted by it. It remained there for a couple of days and then was put away until a new guest arrived, when it was brought out, and the guest was placed at the table as we were. It indicated the spirit of the whole household and influenced each guest to adapt himself to that spirit. The card read:

Is it True?

Is it Kind?

Is it Necessary?

In reviewing the better records we are considering the earnest and intelligent efforts of men who have devoted in most cases the better part of their lives to the reproduction of fine music. In considering their efforts we shall always be guided by these three questions.

In many cases we will very likely find that it is true that the recording under consideration is not so fine as one already available, and we believe that it is kind to call attention to the fact in order that our readers, many of whom do not have the opportunity of hearing both recordings, may have our opinion for their guidance. And it is certainly necessary that we call attention to the fact that repetitions of recordings, especially if they are not so fine as the available ones, are a direct waste. The same effort devoted to any of the multitudinous works still unrecorded would be of greater artistic, as well as, commercial value.



It is a very easy matter to close your eyes and say that everything is fine and beautiful, but that would not be *true*. It is equally easy to ridicule with "wise cracks" the very best efforts of intelligent people but that would not be *kind*. And we are very sure that neither of these methods are *necessary* to an informative and worthwhile review of the newly released records—a review that will correctly guide the record collector in the building of his library of recorded music.

It is our aim to tell the truth in a kindly way about all recordings and to call the attention of our readers to any that are not up to standard whenever it is necessary.



Bolero. A sensation! M. Ravel has written a piece of music that has fascinated the entire musical world. The two recordings made available in America have created a most spirited controversy. The Brunswick recording (B-90039 and B-90040) directed by Ravel and the Victor recording (V-7251 and V-7252) directed by Koussevitsky are the cause of this variance of opinion. It occurs to us that our readers might be interested to read the various claims of the champions of each rendition and so we are offering a prize for the best letter on the subject, "Why I prefer the (Ravel or Koussevitsky) recording of Bolero."



All letters must reach us not later than July 1, 1930, and should be addressed, Contest Editor, c/o H. Royer Smith Co., 928 Walnut Street, Philadelphia, Pa., U. S. A. The winner will be announced in the August issue. Letters will not be eligible for the prize if they contain more than 300 words. The Editors of *Disques* will be the judges and their decision must be considered final. It is not necessary to be a subscriber to enter the contest. In sending in replies it is understood that permission to publish the letter is granted whether it wins the prize or not. A ten dollar set of records of the winner's choice will be given to the one whose letter is selected by the judges as presenting the strongest argument for the recording which he believes to be the better.



R. A. S. in the April 26th issue of *The New Yorker* says: "There is a new magazine devoted to critical surveys of domestic and imported records—*Disques*, published by H. Royer Smith in Philadelphia. It is recommended cordially to all who want extensive information about new issues; and it is probably the most remarkable publication ever printed in at least one respect: the publisher has records to sell, but if he doesn't happen to like some of those on his shelves, he doesn't mind telling you so."

Thank you, Mr. Simon. We are going to continue to do just that thing.

SUBSCRIPTIONS

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CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, EB-Edison-Bell, FO-Fonotipia, G-National Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.

Strawinsky's April Blossoms Forth

EDWARD WINSLOW



Le Sacre du Printemps—Pictures of Pagan Russia: The Adoration of the Earth; Foreboding of Spring; Dance of Adolescents; Ritual of Abduction; Vernal Dance; Conflict of the Rival Tribes; Procession of the Sage; Dance of the Earth. Part II—The Sacrifice: Introduction; Dance of the Mysterious Circles; Glorification of the Chosen Virgin; Evocation and Ritual of the Ancestors; Sacrificial Dance of the Chosen Virgin. Eight sides. Played by Leopold Stokowski and the Philadelphia Orchestra. Four 12-inch discs (V-7227 to V-7230 inclusive) enclosed in Vic-

tor Album Set No. M74. Price, \$8.00. Miniature score—Edition Russe de Musique, Paris.

The fierce storm of controversy which once raged around the primitive Spring of Igor Strawinsky's fertile imagination has at last subsided. *Le Sacre* was bound to be accepted sometime. And, once the powers made up their minds, the thing was pushed across the barriers of public dissension without the slightest resistance. Now *The Rite of Spring* promises to become as popular as the earlier *Fire Bird* and, we wager, as often played. A dozen years ago the *Infernal Dance of the Subjects of King Kastchei* was too much for the assimilation of sensitive concert-goers. A recent vote for a request program at the Philadelphia Academy of Music resulted in *The Fire Bird* suite standing ninth in order of the "Miscellaneous" preferences. We are not at all doubtful about *Le Sacre's* future popularity. The work has in it all of the ingredients necessary for the box office appeal, to use a movie colloquialism.

Within six months three phonograph recordings are issued of the work, it is broadcast nation-wide under the baton of no less a famous conductor than Leopold Stokowski (some brilliant advance publicity for The League of Composers' concerts and the records' release) and five performances are given in the two largest musical centers of America. The performances have been accepted with almost complete acquiescence. Isn't there something very peculiar about all this—especially when one remembers that only several seasons ago Pierre Monteux, who holds the authoritative position of *Le Sacre's* first interpreter and who has also recorded the work, conducted this expression of aboriginal April to the backs of exiting discomforted concert-goers and in the teeth of violent hissings and cat-calls. Monteux's interpretation is authoritative and his musicianship is beyond question. Yet the opposition dealt him was so fierce and provoked that only the applause, continued for a long while, of the faithful was sufficient encouragement to recall him to the dais. The last part of *Le Sacre* accompanied the walking-out of many more sedate and zealous music lovers. How very different the reaction of the same Philadelphia Orchestra audience to Stokowski's recent presentation at the Metropolitan! As late as 1928 (fifteen years after the Paris premiere and six years after the first performance in America) this piece of music was not a pleasant morsel for the musical public's digestion. The miracle has come about. Signs of disapprobation among the customers of the concerts given last month were as rare as a major triad in the score of the ballet music rendered. Stokowski is a wizard—let us not forget, a blond one—and there must certainly be in the world a great

number of musical hypocrites. Sympathy is the education of the spectator from the view of the artist. But has the public been edified or has it merely been bluffed into thinking the music more significant now that it has *seen* the collaboration of Massine's choreography? Let us not take the propaganda too seriously. It is rather difficult to agree with the Philadelphia conductor's appraisal regarding the lonely and unique position Strawinsky's *Le Sacre* occupies in XX Century music. The greatest orchestral work of our times! Well!

We have neither the time nor the space to debate Stokowski's broadcasted assumption here. We can make it known, at least, that we have some high opinions regarding several other orchestral works composed during the past thirty years of widespread creative endeavor. Assuredly, music not depending on a ballet!

Strawinsky's remarks, "I have written a work which is architectonic, not anecdotal," notwithstanding, it is difficult to disassociate this music with either a choreographic or programmatic meaning. The programme, and a programme of some detail Massine, Roerich and Stokowski have put to it, is discussed neatly, aptly and with dispatch in the descriptive brochure accompanying the set of records. Of course, and it would be silly to propose otherwise, *Le Sacre* needs no direct stage interpretation to help express the fundamental musical principles underlying the aesthetic significance of the whole. We cannot deny that that significance may be determined consequentially and gravely and in an effective manner from a gramophone audition. But the real consummate perception is possible only in the ballet and scenic presentation. You must discover for yourself, if you have not had the good fortune of witnessing, for instance, Martha Graham's paroxysmal propitiatory dance (*Dance of the Chosen Virgin*), the significance these dances and rituals bear on the music. One must be gifted with an imaginative mind. Then, by repeated hearings will the music, so complex in structure and so unusual in idiom, be understood and appreciated.

Two recordings of *Le Sacre*, both originally issued in France last winter and one repressed for American distribution in January, past, served to introduce the work to many record collectors. Neither Monteux's nor Strawinsky's recorded reading approaches Victor's spacious registration of Leopold Stokowski's sentient performance of the work. The Victor set marks a mile-stone in recording endeavor. The reproduction throughout the set is excellent. But this excellence is increased on the last disc by an almost unbelievable clarity, a similitude to the actual performance which is remarkably perspicuous inasmuch as here is to be found the most thrilling and intricate passages of the score. So much for the transference of a score—heavily charged with moments of exuberating and pulsating rhythmic splendor; passages of arresting color combinations and irresistible dance *tempi*—to the magic of the black disc. *Le Sacre* can be played at your will. Distortion of tone is incumbent upon the reproducing energy of your gramophone. The finer instrument will release Stokowski's masterful reading with proper parallelism and perspective. The music is in the grooves.

The reading follows the miniature score generally, some few instrumental changes (said to have been made by Strawinsky for Stokowski last summer) are apparent, and a not altogether clear cut exists on side two—*Dance of Adolescents* and *Ritual of Abduction*.

Honegger, Poulenc & Milhaud

RICHARD GILBERT

3. Poulenc: *Le Bestiaire*—*Mouvements perpétuels*—*Les Biches*—*Trio for Piano, Oboe and Bassoon*.



Francis Poulenc is the youngest of the three French composers being dealt with in these articles. Likewise, his work, more than the creations of either Honegger or Milhaud, exhibits a youthful exuberance in which the prevailing spirit is fun, humor and satire. Poulenc's melodies closely resemble the street tunes and banal songs usually to be discovered in the cafes and boulevards of Paris. In fact, Poulenc has made rather splendid use of the rich store of humble Parisian folk-lore. His music generally borders on vulgarity although never descending to it. The musician is attracted by the colorfulness of the hackneyed phrases and couplets of the *café-concerts*. He is always an interested onlooker. He is a borrower (in no sense a *plagiaire*), a poker of fun and a bit of an aristocrat. Sometimes he writes, like his godfather Eric Satie, with his tongue in his cheek. The music of this young man also contains an essential characteristic which must never be overlooked: that is his ability to write with ease, clarity and order. Nearly all of his works show a predilection for a simple texture of two-part writing and usually a novel harmony will not shrink from intervening. We can scarcely reproach this music with being either thin or eccentric. Effortless, devoid of system, it reflects the frankness of a sensibility imbued with a strange mixture of cynicism chaffing spirit and profound tenderness. It is never older than its author. It may be in spots a trifle noisy but its health, its ready wit and good humor give it a place among the works of minor modern composers of no small importance. Whereas a musician like Auric can be accused of infantile prattle, Poulenc may be commended for giving us an expression closely connected with the youth of today and in no small sense deriving from it.

Francis Poulenc was born in Paris on January 7, 1899. He was attracted toward music at an early age but, his parents insisting on a classical education, he could devote comparatively little time to music during his youth and student days. He studied piano with that celebrated Spanish master of the keyboard, Ricardo Viñes. No doubt it was through this artist that Poulenc first became acquainted with the piano literature of Satie, Ravel and Debussy. Viñes was the first pianist to exploit works of the former and was one of the first qualified interpreters of Impressionistic music. Early in 1918 military service claimed the budding composer so that a regular musical training could no longer be thought of. At any rate, Poulenc had already begun to compose (*Rapsodie nègre*, for flute, clarinet, string quartet and voice, 1917). Later he took lessons with Charles Koechlin.

Le Bestiaire was composed in 1918. It was originally scored for voice with accompaniment of seven instruments: two violins, viola, 'cello, flute, clarinet and bassoon. The recording of Mme Croiza's exquisite singing has for accompaniment the piano reduction played by the author. This group of humorous songs is

agreeably set to an accompaniment which is by turns amusing, gay, ironical, comic and sensitive. *Le Bestiaire* springs from that source of ironically humorous song-writing which began with Chabrier and was continued through Ravel's *Histoires naturelles*.

Mouvements perpétuels are an example of the limit to which programme-music may be taken. Poulenc followed his *Promenades* (*On foot, In the taxi, On horse-back, etc.*) with this amusing collection: pieces which end always with a repeat sign and which Eric Satie might have noted above the staff, "To be played until unconscious!" The polyharmonic idiom is used here sparingly. There is a passage where the left hand part is in B flat major, whilst the right hand part is in F sharp major. The bi-tonality is less noticeable and used more discriminately than in Honegger's violent piano pieces or in Milhaud's clashing harmonic streams. Poulenc is a capable pianist and plays his charming pieces deftly.

"*Les Biches*," remarks Darius Milhaud, "carried us to a vast French park." The ballet, full of a rare sentiment not usually encountered in music nowadays, follows no precise plot and consists of a group of charming pieces accompanied by delicate and subtle music continually striving to please and often succeeding. Poulenc provides himself with effects and intriguing harmonies gathered, it seems, from the best masters; but he stamps these loans with the seal of a real personality, which gives his work an original and attractive coloring. The décor for this ballet was designed by the French artist, Marie Laurencin, whose painting, incidentally, reflects some of the charm and naivety of Poulenc's music. The piano arrangements recorded by the composer are agreeable bits and prove most popular among young people.

In the *Trio for Piano, Oboe and Bassoon*, Poulenc has succeeded in being extremely interesting in a work which is characterized by a plainness, devoid of excessive ornamentation. The trio, written in 1925, shows the use of a simple texture of two part writing. Its robust quality will appeal to those who have tired of the "romantic sentiment" and "poetic delicacy" of the pre-war period. Probably it is in this work, more than any other, that Poulenc's youthful grace, vivacity and liveliness are realized in full fashion.

It is quite apparent that while Francis Poulenc's music is not quite in the line of the "grand manner," it is, nevertheless, embodied in a style which is unmistakably his own: no mannerism, no momentary affectation, but the natural expression, joyful, nonchalant, bantering and tender by turns, of a young man who is incontestably born to write music.

Poulenc: *Le Bestiaire: Six Poemes* (Words by Appolinaire) One side. Sung by Mme Croiza, mezzo-soprano, with piano accompaniment by Francis Poulenc. One 12-inch disc (French Columbia D15041). Price, \$2.00.

Poulenc: *Mouvements perpétuels. I et II (si bémol majeur)* One side and ***III (fa majeur)*** One side. Played by Francis Poulenc (Piano). One 10-inch disc (French Columbia D13053). Price, \$1.50.

Poulenc: *Les Biches* (ballet); ***Adagietto***. One side and ***Rondo***. One side. Played by Francis Poulenc (Piano). One 12-inch disc (French Columbia D15094). Price, \$2.00.

Poulenc: *Trio pour Piano, Hautbois et Basson; Presto*. Two sides. ***Andante***. One side. ***Rondo***. Played by Francis Poulenc (Piano), M. Lamorlette (Oboe) and G. Dherin (Bassoon). Two 12-inch discs (French Columbia D14213 and D14214). Price, \$2.00 each. Miniature score—J. and W. Chester, Ltd., London.

"Le Trigentuo Lyonnois"

CATHARINE ARBENZ

"Le Trigentuo Lyonnois," founded in 1925 and directed by M. Charles Strony, is absolutely unique in two points: in the first place it is composed of thirty solo performers, each one a first prize winner at the National Conservatoire at Lyons (France), and secondly, it devotes itself in great measure to giving interpretations of XVII and XVIII Century music, in which interpretations are employed only the number of players originally called for in the score and which are made as exact and as perfect as possible in every other way, too.

It is true that orchestras often sadly abuse the scores of pre-romantic music by adding willfully and extravagantly to the number of players originally called for. Thus the grace and delicacy of a symphony by Mozart or Haydn is overloaded and crushed by an immense orchestra of Wagnerian proportions. "This is shameful!" cried M. Strony and his colleagues, and straightway "Le Trigentuo Lyonnois" was formed.

But "Le Trigentuo Lyonnois" does not confine itself exclusively to XVII and XVIII Century music. Contemporary composers take great care in bringing out the individual timbre of each instrument and they often purposely write for small groups. So, quite naturally, "Le Trigentuo Lyonnois," the first ensemble of its kind, was destined to become the chosen interpreter of modern works written for the small chamber orchestra.

Its programs include a great number of compositions which are still unknown to the general public but which nevertheless help form the valuable heritage of the world's music of today. Such men as Vincent d'Indy, Maurice Ravel, Albert Roussel, A. Mariotte, Joseph Jongen, Paul Dupin, P. O. Ferroud, Jaime Pahissa and D. Milhaud have entrusted the first execution of some of their works to "Le Trigentuo Lyonnois."

This busy little organization is now engaged, under M. Strony's direction, in making a series of recordings for "La Voix de son Maître," Paris. Several discs of this series are already available (see list below), and these show most pleasantly and undeniably that before the microphone are performers of great individual worth, playing in a beautifully well-balanced and well-directed ensemble. The thing is fine as a whole, but one senses the beauty of each part also.

Roussel: *Le Festin de l'Araignée*. In four parts. V-L754 and V-L755. Two 12-inch discs. Price, \$1.75 each. This work was reviewed in the April, 1930, issue of *Disques*.

Ravel: *Ma Mere l'Oye*—(No. 3): *Laideronnette*. (No. 4): *Les Entretiens de la Belle et de la Bête*. V-L750. One 12-inch disc. Price, \$1.75.

Milhaud: *Saudades do Brazil*—(Suite de Danses) (Overture): No. 1 *Sorocaba*; No. 3 *Leme*; No. 6 *Gavea*. V-K5720. One 10-inch disc. Price, \$1.25. To be reviewed in the article *Honegger, Poulenc and Milhaud* to be continued in the July issue of *Disques*.

Arnold Bax, *A Modern Mystic* is the subject of the feature article to appear in the July *Disques*. The Editor has been fortunate in the collaboration of Mr. Bax's publishers, Murdoch, Murdoch and Co., London, who have graciously assisted by forwarding a complete catalogue of works and biographical notes pertaining to this highly interesting English musician.

Some Early English Music

RICHARD J. MAGRUDER

Indications of an increasing and wholesome broadening of the tastes of the average music lover are daily becoming more apparent. There was a time, not so long ago, when music began, rather mysteriously, with Bach and ended, a bit ingloriously, with Richard Strauss so far as a regrettably large portion of the music loving public was concerned. This same public now begins to make cautious overtures toward embracing with some enthusiasm music written years before Bach; it views tolerantly and even, if competently advertised, with a great show of affection the most formidable of the moderns, who used to cause such painful agitation in otherwise solemn and untroubled breasts. This may not be an ideal state of affairs. But it is at least appreciably better than that which prevailed several years ago. If nothing else, it furnishes optimists fairly substantial reasons for believing that that fabulous day when the tastes of the average music lover will become sufficiently catholic and pliant to recognize that which is good in all composers, regardless of the school or age to which they belong, is not so remote as it once seemed.

A good bit of this curiosity and interest in unfamiliar works has been turned in the direction of early English music. In England, it has been found, there exists folk music of incomparable flavor, whose origin goes back to a time when music was more a natural expression of the feelings than an art. In the sixteenth century, William Byrd, John Bull, Orlando Gibbons and various others, employing a style somewhat similar to that of Orlando di Lasso, Costeley and Palestrina, wrote vocal music of solid worth. Though vocal music was considered of prime importance, the possibilities of the string and keyboard instruments were not neglected, and very soon English composers were industriously writing for the virginal, a kind of small clavecin. Madrigals were written for either voice or viols, and in some instances for a combination of both. Themes with variations, decked out with all sorts of embellishments and ornaments, began to appear in great abundance.

One of the outstanding figures of this period was William Byrd (1543-1623), about whom little is known. The arrival of his tercentenary seven years ago brought to light the astonishing news that there was then, with the exception of several articles in dictionaries, no printed information about the composer. Frank Howes' lively study of Byrd, published (1928) in the *Masters of Music* series, partly supplies this need, and the book is of particular interest to record collectors in that there is an appendix in which gramophone records of Byrd's music are considered. Byrd once said that "No instrumental music can compare with that of the human voice." To support his statement, he wrote some very fine and enduring vocal music, perhaps his most valuable contribution to art. The motet *Exsurge Domine*, which has been recorded by the Westminster Abbey Special Choir, is not, according to Mr. Howes' study, "one of the most attractive of Byrd's motets," but it shows "the peculiar nobility of style characteristic of the composer, which grows on one. The texture is a good deal tighter than Byrd usually employs with five voices, which in this case sing all together for most of the time. The result is a certain massiveness to which a touch of grace is added by two lovely little points, both in the soprano part: (1) the little ornament on the word 'nostrae' before the return of 'exsurge' and (2) the unexpected rise to the last note of all, which, besides making a musical climax, has the poetical significance that the Lord has risen at last in answer to the prayer." Wide

variety of color and texture is evident in the *Ave Regina* and *Ave Verum*, both of which have been adequately recorded. Wanda Landowska's record of the virginal piece, *Wolseys Wilde*, is played with infinite grace and delicacy. Containing on the reverse side Bach's *Gavotte in G Minor*, it is an exceptionally appealing and enjoyable disc.

Henry Purcell (1658-1695), of course, was unquestionably the greatest of all the early English composers. It was he who was mainly responsible for what is termed the Golden Age of English Music, and it is he who speaks most pointedly, most directly and most understandably to the present age. Listening to Purcell's music, one does not have to make allowances for the fact that it was written many years ago; one listens and is instantly charmed with the superb dignity and simplicity with which he says, in a few immensely eloquent phrases, immortal things. Some of the finest Purcell recordings may be found on odd sides of sets, as was the case with the *Four-part Fantasy*, recently reviewed in *Disques*. Royal Dadmun has made a satisfactory recording of that familiar though still delightful air from the *Indian Queen*, *I Attempt from Love's Sickness to Fly*, without succumbing to the temptation to stress the sentimental side of the music unduly. The Trumpet piece, available in two versions, is much superior in the Wood arrangement, which is fuller, richer and enjoys the advantage of better recording. Irene Scharrer's disc of the pieces for harpsichord arranged for the piano is one of the most successful of the Purcell records. These clean-cut little works, revealing great contrast and variety, are enormously engaging in their naive and innocent simplicity.

Exigencies of space, the reader of these lines will be relieved to learn, make it necessary here to call a somewhat abrupt halt. It has been possible to mention only a few of the works of these admirable Englishmen, and the names of many composers of that period, who are represented in the gramophone catalogues, have had to be omitted. The new history of music in preparation by the Columbia Company and the Oxford University Press gives rich promise of many additional recordings of works of these musicians. Those who contemplate studying this history will find a preliminary inquiry into the existing gramophone records of early English music eminently rewarding.

THE RECORDS

Byrd: *Wolseys Wilde*. One side. Played by Wanda Landowska (Harpsichord). One 10-inch disc (V-1424). Price, \$1.50.

Byrd: *Exsurge Domine*. One side. Sung by Westminster Abbey Special Choir conducted by Dr. E. Bullock. One 12-inch disc (V-C1678). Price, \$1.75.

Byrd: *Ave Verum-Motet* and *Ave Regina-Motet*. Two sides. Sung by the Choir of Westminster Cathedral. One 12-inch disc (V-C1606). Price, \$1.75.

Purcell: *I Attempt from Love's Sickness to Fly*. One side. Sung by Royal Dadmun (Bari-tone) with piano accompaniment. One 10-inch side (V-4009). Price, \$1.00.

Purcell: *Trumpet Tune and Air*. (Arr. Archer). One side. Played by Stanley Roper (Organ). One 10-inch disc (V-B2967). Price, \$1.25.

Purcell: *A Trumpet Voluntary, for Brass and Organ*. (Arr. Wood). One side. Played by Sir Hamilton Harty and the Halle Orchestra. Organ: Harold Dawber. Trumpet: Alex. Harris. One 12-inch disc (C-7136M). Price, \$1.50.

Purcell: *Toccata Prelude from Suite for Harpsichord; Sarabande from Suite No. 2 for Harpsichord; Minuet from Suites No. 1 and 8 for Harpsichord*. One side. Played by Irene Scharrer (Piano). One 12-inch disc (V-D1373). Price, \$2.00.



ORCHESTRA

BEETHOVEN
C-67763D
to
C-67768D
Incl.

Symphony No. 3 (Eroica) in E Flat, Opus 55. Twelve sides. Played by Dr. Max von Schillings and Symphony Orchestra. Six 12-inch discs. Columbia Album Set No. 138. Price, \$12.00.

Miniature score—Philharmonia No. 9.

V-9640
and
V-9342
and
V-9641

Symphony No. 8 in F Major. Six sides. Played by the Vienna Philharmonic Orchestra conducted by Franz Schalk. Three 12-inch discs. Price, \$1.50 each.

Miniature score—Philharmonia No. 4.

The orchestra, although not noted on the advance listings and sample pressings sent to us for review, is that of the Berlin State Opera. This release should be a welcome one inasmuch as the present available recordings of the *Third* are for the most part entirely unsatisfactory. Not so much from a standpoint of faithfulness to the composer's intentions as from the early electrical recording's faithlessness to the interpretation. Even the superb reading here leaves something to be desired. Von Schillings treatment of the dynamics called for in the score is not always satisfactory. A fault, incidentally, which may, to a degree, be that of the recorders and not of the performers. Beethoven's demands for expression, so well designated in his scoring, call exact attention to *piano* and *forte*, to the slightest shades of nuance, and to *tempo rubato*. The first movement goes well. The *pp* for the beginning of the *Funeral March* is not as quietly achieved as one would like. The *Scherzo* is taken nicely, although it is, in spots, noisy. It is in the *Finale* that one feels a lessening of power; the conductor does not build up the climax as effectively as he should and the ending of the symphony comes off rather weakly. Nevertheless, the Berlin orchestra is a finer one than either the New Queen's Hall (in the old Columbia version) or the band conducted by Coates (Victor set), and the fullness of the reproduction make the set quite desirable.

Issued on the Victor Educational List, this version of the *Eighth* thus is denied the dubious dignity of an album and an official niche in the Musical Masterpieces Series. The second and third movements, each occupying a side of record V-9342, have been available for several months; now the first and fourth movements, each taking two record faces, are released, completing the work.

Once regarded as an unimportant and trivial composition, presumably because it was neither solemn nor serious, it is held in higher esteem today, though it does not yet figure on programs as often as do some of the other Beethoven symphonies. With all its lightness and jovial good humor, the *Eighth* is far removed from mere shallowness. Those whose knowledge of Beethoven rests mainly on the *Third*, *Fifth*, *Seventh* and *Ninth* Symphonies will find the *Eighth* an immensely agreeable and exhilarating surprise, "an incomparably bright symphony" Wagner called it.

RAVEL
SATIE-
DEBUSSY
V-7251
and
V-7252

Bolero (Ravel) Three sides and
 Gymnopédie No. 1 (Satie—Orchestrated by Debussy) One side.
 Played by the Boston Symphony Orchestra conducted by Serge
 Koussevitzky. Two 12-inch discs. Price, \$2.00 each.



Miniature score for *Bolero*—Durand et Cie, Paris.

Koussevitzky's interpretation, thrillingly recorded, is at odds in many respects with the authoritative Ravel reading, recorded for Brunswick, released last month. His *tempo* is considerably swifter than that taken by the composer. And instead of building up to one climax, Koussevitzky, sharpens the score in spots by varying the monotonous *ostinato* in the bass. For the interested many, and especially those who have not as yet purchased the Brunswick set, we would recommend a hearing of both available recordings.

An agreeable coupling is the delightfully exquisite reading of Erik Satie's first *Gymnopédie*, whose grave beauty and genuine romantic mysticism should enthrall even those unfamiliar with this composer's music. There is in the piece a certain lovely cathedral atmosphere attained by the slow and solemn procession of richly built chords. Debussy orchestrated two of the three *Gymnopédies*. These exquisite pieces, together with the *Sarabandes* for piano, occupy a place in French music directly between César Franck and the Pre-Raphaelite period of Debussy. Written when Satie was twenty-three, the works contain nothing of the ironic and whimsical humor which so prevailed his later compositions. They introduced, in 1889, the harmonic style which definitely took its legitimate rank in music in the masterpieces of Satie's friend, the orchestrator of the *Gymnopédies*.

BACH
Arr. Arnold
Schönberg
PD-95295
IMPORTED

Komm, Gott, Schöpfer, heiliger Geist—Chorale Prelude. One side and
 Schmücke dich, o liebe Seele—Chorale Prelude. One side. Played by the Berlin Philharmonic Orchestra under the direction of Jascha Horenstein. One 12-inch disc. Price, \$1.50.

Of these two Bach transcriptions by Schönberg, his biographer, Egon Wellesz, has noticed: "They were scored at the suggestion of Josef Stransky, the former conductor of the New York Philharmonic Society, in the summer of 1922. The works chosen were the two Chorale Preludes, *Schmücke dich* and *Komm, Gott, Schöpfer, heiliger Geist* (No. 17 of the *Eighteen Chorale Preludes*). Schönberg treats the text with the greatest possible reverence, making hardly any additions. The orchestra, however, contains some unexpected instruments. It consists of two flutes, two piccolos, two oboes, two English horns, two E flat clarinets, two bass-clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, tuba, timpani, triangle, glockenspiel, cymbals, two harps, celesta, and strings. These transcriptions were first played in December, 1922, in Carnegie Hall, New York."

In these transcriptions, Schönberg shows his complete mastery of the orchestra. It is interesting to compare his treatment of Bach with the similar orchestrations (*Toccata and Fugue in D Minor*, etc.) by Stokowski and others. Schönberg does not attempt to imitate the organ but, instead, gives to the chorales an orchestral character all of their own without in the slightest altering the characteristic polyphony and the deep spirituality of Bach.

Horenstein is a fine musician and conductor.

**SCHILLINGS****PA-9462**

IMPORTED

Mona Lisa: Vorspiel. One side and

Mona Lisa: Serenade des Arrigo. One side. Played by Members of the Berlin State Opera Orchestra under the direction of Max von Schillings.

One 12-inch disc. Price, \$1.60.

The opera *Mona Lisa* was first produced at Stuttgart in 1915, at which time the composer was general music director of the opera house in that city. Professor Max von Schillings was born at Duren (Rhineland), April 19, 1868. He is known principally for his musical directing activities. His compositions have almost reached the opus number of forty. As a composer Schillings is a tasteful follower of the modern German direction although he was, at first, decidedly dominated by the influence of Wagner. *Mona Lisa* is a very agreeable opera, extremely romantic in character. It was given at the New York Metropolitan in 1924. The instrumental excerpts here so well recorded are the only registrations of music from this work.

**BACH-WOOD
DVORAK****C-50220D**

Partita in E (Bach-Wood) One side and

Slavonic Dance in G Minor, Opus 46 (Set No. 2) One side.

Played by Sir Henry J. Wood and the New Queen's Hall Orchestra. One 12-inch disc. Price, \$1.25.

This is a re-recording of one movement from the pair of old Columbia discs (C-67172D and C-67173D) of the *Suite No. 6 for Full Orchestra* (Arr. Wood). The labeling here is somewhat vague. On the old record the title reads: *Finale—Prelude from Third Partita*. As everyone knows, a *Partita* is a set of pieces and not, in any case, a single work. With the catalogues of the *Bach Gesellschaft* and Breitkopf and Härtel handy, there is little excuse for such crabbed and enigmatical labeling, even if the piece is in a modern arrangement. It is a disc worth having. The orchestra does extremely well, the presentation is an effective one. Dvorák's eternal popularity is nicely turned out, too.

WEBER**B-90042**

Oberon: Overture. Two sides. Played by the Berlin Philharmonic Orchestra under the direction of Hans Pfitzner.

One 12-inch disc. Price, \$1.50.

Miniature score—Philharmonia No. 23.

The noble *Oberon Overture* is here given by far the best interpretation recorded. Pfitzner builds up to an effective and thrilling climax. The tone of the woodwinds and brass is excellent and the string tone is clear and full.

GOUNOD**V-9646**

and

V-9647

Faust: Ballet Music—1. Dance of the Nubians; 2. Cleopatra and the Golden Cup; 3. Dance Antique; 4. Dance of Cleopatra and Her Slaves; 5. Dance of the Trojan Maidens; 6. Mirror Dance; 7. Dance of Phryne. Four sides. Played by Royal Opera Orchestra, Covent Garden, under the direction of George W. Byng. Two 12-inch discs. Price, \$1.50 each.

From a special Victor Educational list. Although these discs, repressed from the H. M. V. recordings, were listed in the 1929 Gramophone Catalogue and hence must have been recorded sometime ago, they still retain considerable bounce and life. Those who admire Gounod's music should find them satisfactory. The Covent Garden Orchestra, if one may judge from its recordings, does not seem to be a particularly brilliant organization, but it manages well enough with this Ballet Music.

DELIBES**C-G50221D**

Coppelia: Fantasy. Two sides. Played by Dr. Weissmann and Grand Symphony Orchestra. One 12-inch disc. Price, \$1.25.



Spots of this potpourri are rather ravishing. The Grand Symphony (?) Orchestra has a good tone and Dr. Weissmann knows well how to use it in performances of a semi-classical nature. Most of Delibes's music is charming and we don't mind having it dished out to us in this fashion.

TSCHAI-KOWSKY**V-D1798**

to

V-D1800**Incl.****IMPORTED**

Theme and Variations from Suite No. 3 in G. Five sides and Chanson sans paroles. One side. Played by the London Symphony Orchestra under the direction of Sir Landon Ronald. Three 12-inch discs. Price, \$2.00 each.

Grove's tells us that Tschaiowsky's orchestral suites count among his most popular works. This statement may seem rather out of date and dubious to American concert-goers because of the actual infrequency of their performance. Many authorities consider the third suite, the last movement of which is the *Theme and Variations* here recorded, to be the best of the lot. Tschaiowsky's suites for orchestra are richly scored works that show off his masterly orchestration more completely than any other of his compositions. The *Suite in G* was written in 1884. The final movement is long enough to make a complete work. The twelve variations are interesting studies and reveal a side of Tschaiowsky apart from his more affecting and depressing utterances.

Unfortunately for those who count their every side, the *Chanson sans paroles* is not a thrilling or very desirable coupling. Of course, it is well done. The recording of the London Symphony interpretation by Sir Landon is rich-toned and full-volumed. This is a set to be welcomed. May we have soon the fourth suite, "Mozartiana"?

RIMSKY-KORSAKOW**V-D1745****IMPORTED**

Le Coq d'Or: Introduction. One side and Le Coq d'Or: Bridal Cortège. One side. Played by the London Symphony Orchestra under the direction of Albert Coates. One 12-inch disc. Price, \$2.00.

Miniature score—*Le Coq d'Or Suite*—Philharmonia No. 279.

Colorful and brilliantly orchestrated music of the Russian brand cannot find a better interpreter than Albert Coates. Best always, in music of a highly romantic nature, Coates veritably rips out these scintillating excerpts. And spirit and dash are accompanied by well-balanced and effective registration. The record is a re-recording and, no doubt, will be welcomed by old friends as well as new.

MOZART BEETHOVEN**V-B3188****IMPORTED**

Turkish March (Mozart) One side and Ruins of Athens—Turkish March (Beethoven) One side. Played by the Vienna Philharmonic Orchestra conducted by Karl Alwin. One 10-inch disc. Price, \$1.25.

As fine a coupling as one could wish for. These little pieces are exposed with proper bravura. The record exhibits one of Europe's best recording symphony orchestras and the playing comes out with a great degree of precision and brilliancy. True, such precision may seem a bit too mechanical but, nevertheless, sharpness is a quality that works of this sort usually need.



CONCERTO

MOZART

C-67757D

to

C-67760D

Incl.

Violin Concerto No. 5 in A (K 219) Eight sides. Played by Joseph Wolfstahl (Violin) and the Berlin State Opera House Orchestra conducted by Dr. Weissmann.

Four 12-inch discs in album. Columbia Set No. 137. Price, \$8.00.

Miniature score—Eulenburg No. 717.

This recording was reviewed on page 48 of the April issue of *Disques*, when it first appeared in the foreign Parlophone pressing. The domestic release makes the set more easily available throughout the country.

CHOPIN

C-D15236

to

C-D15239

Incl.

IMPORTED

Second Concerto in F Minor, Opus 21. Played by Mme. Marguerite Long (Piano) and the Paris Conservatory Orchestra conducted by M. Philippe Gaubert. Seven sides and

Mazurka, Opus 59, No. 3. Played by Mme. Long (Piano) One side. Four 12-inch discs. Price, \$2.00 each.

Chopin's piano concertos do not rate among his best art. The orchestration of the accompaniment is poor, in bad taste, and in some spots almost ludicrous. At the same time, it should be noted, the solo part exhibits moments of pure Chopin-esque beauty. Mme. Long plays well and is accompanied adequately by M. Gaubert and his orchestra. The piano is recorded extremely well.

SAINT-SAËNS

C-D15209

to

C-D15212

Incl.

IMPORTED

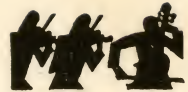
Third Concerto for Violin and Orchestra. In eight parts. Played by Miquel Candela (Violin) and the Paris Conservatory Orchestra conducted by Philippe Gaubert.

Four 12-inch discs. Price, \$2.00 each.

Miniature score—Durand et Cie, Paris.

A beautiful concerto is this third violin work by Saint-Saëns. It contains a wealth of melody, a perpetual aliveness and a fine opportunity for virtuosic display. It was written in the early eighties, dedicated to that wonder musician, P. Sarasate, and is in the key of B minor. It is Opus 61 in the lengthy catalogue of the works by this master of classic form. Camille Saint-Saëns' faith in art for art's sake, his love of constructions, delicate yet virile, are nowhere, in his work, so apparent as in his five piano concertos, the violoncello concerto and the three concertos for violin. The third violin concerto enjoys a popularity with solo violinists and the public that is not exceeded by works in similar form of any other composer. The performer here, Miquel Candela, about whom we can discover nothing, seems to possess a complete understanding of the exigencies of the piece; he displays a keen feeling for the classical mood and is, withal, quite a talented and efficient musician. The recording has spaciousness; the orchestral tone is not sacrificed for that of the solo instrument.

CHAMBER MUSIC



GOLESTAN
C-D14545
 to
C-D14548
Incl.

IMPORTED

Quartet in A Flat. Eight sides. Played by the Poltronieri String Quartet. Four 12-inch discs. Price, \$2.00 each.

Miniature score—Universal Edition, Vienna.

Stan Golestan is another new name and, so far as we know, his *Quartet in A Flat* is new to America. Golestan is a Roumanian composer. He was born, so Hugh Riemann's *Musiklexikon* tells us, in 1875 at Vaslui. He studied in Paris with Vincent d'Indy, Albert Roussel and Paul Dukas. A better trio of teachers would be difficult to imagine. Yet, it is to Golestan's credit that one finds it hard to discern in his work an obvious influence of any of these French masters. Golestan is now living in Paris where he is critic on the *Figaro* and a teacher of composition at the *Ecole normal*. His compositions are numerous and usually pertain to his native country—i.e. *Rapsodie roumaine*, etc.

The string quartet was composed in 1921 and published in 1927. It is a work which, played more often, should become instantly popular. Golestan is in no sense an ultramodernist. Rather, he depends considerably on old methods. In the more or less conventional form he establishes interest by the use of Roumanian folk-tunes and popular melodies, strongly accented rhythmical exuberances, rich romantic color, and a thorough technique in composition. The procedure in the beginning is slightly reminiscent of the G Minor quartet of Debussy. Side two introduces a melody of richly colored folk-character (Roumanian, we presume), announced by the 'cello and developed in a sort of *fugato*. Side three returns to the *Andante* of the first side. A *Scherzo* gets under way on side four and the attempt at great rhythmical interest seems to come off poorly. Golestan is following a model, one fears. The folk-coloring still persists and there are too many repetitions instead of intriguing development. Side five continues the *Scherzo* and introduces a *Trio*; the brisk part is taken up again on side six. Here and on the seventh record face, the music reaches the heights of the quartet's interest; rhythmical impetuosity and fiery exuberance tend to make the existing confusions appeal more in a symphonic manner than in a chamber style. The last part is slow, nostalgic rather than meditative, and has in its appeal a tender romantic longing. Tremolo effects are not so praiseworthy. Golestan is genuinely homesick and is, perhaps, finding Paris not so indigenous as Balkan ground.

The Poltronieri ensemble display a fine conception of the quartet's exigencies and bring forth a performance truly inspired. The recording is splendid.

HANDEL
Arr. Halvorsen
C-L2364
 IMPORTED

Passacaglia. Two sides. Played by Albert Sammons (Violin) and Lionel Tertis (Viola).
 One 12-inch disc. Price, \$2.00.

The *passacaglia* was immensely popular in Handel's day and was a favorite subject for harpsichordists. The brilliant and effective arrangement of Handel's piece was made by Johan Halvorsen, a Norwegian composer and violinist who was born in the sixties. Albert Sammons is a violinist of parts and Lionel Tertis is admittedly the finest viola player of the day. Their close co-operation and impeccable technique here are dazzling, and at times the illusion of hearing a full-toned string quartet is created.

**BRIDGE**

C-50217D
and
C-50218D

Three Idylls: No. 1, Adagio molto (in two parts); No. 2, Allegretto poco lento; No. 3, Allegro con moto. Played by the London String Quartet. Two 12-inch discs. Price, \$1.25 each.

DELIUS

C-67661D
and
C-67762D

Sonata No. 2 (Arranged for Viola and Piano by Lionel Tertis)
Three sides and
Serenade, "Hassan." One side. Played by Lionel Tertis (Viola) and George Reeves (Piano).
Two 12-inch discs. Price, \$2.00 each.

We are told by the late Dr. Eaglefield Hull that Frank Bridge is English in his love of the rolling downs and the lapping sea, his feeling for fine workmanship, and his mastery of technique. However, it is not difficult to see that the greatest influences brought to bear upon the art of Bridge were Impressionistic, coming from France. It is in the field of chamber music that this English composer, born in 1879, has chiefly made his reputation. It has been said that Bridge has a more scrupulous regard than most of his contemporaries for the performers who, especially in chamber music, invariably enjoy playing his works. It is not difficult to believe this for when listening to the playing of the London Strings here one feels that the quartet is deriving much fun and joy out of the performance. One should note also, in passing, that Bridge is an accomplished viola player, having played, at one time, in the celebrated Joachim Quartet. *Three Idylls* were written in 1906.

The recording is excellent. The free manner of the composition and the virtuosity of the players together with the characteristic Bridge traits mentioned above distinguish these records as exceptionally brilliant interpretations of exceptionally brilliant string writing.

In its original form, Delius' *Sonata No. 2* was written for violin and pianoforte. It was published in 1924, the year that marked the end of Delius' creative work, due principally to his increasing infirmities. The *Sonata No. 2* represents Delius in his maturest period. Unlike the sonatas of Brahms and Beethoven, there is no definite architecture about this work; it wanders with complete freedom, recording the impressions it receives and chancing to luck whether they fit in a unified whole.

Lionel Tertis, the distinguished English viola player, arranged the sonata in its present form. Tertis' fine viola playing has inspired many composers: York Bowen, J. B. McEwen, A. Carse, Arnold Bax and B. J. Dale have all written concertos for him. He is considered without a rival as far as the viola is concerned. His arrangement of the sonata loses nothing of the beauty of the work. His playing is masterly, brilliant, fiery and profoundly moving. The *Serenade* from "Hassan" completes the set. *Hassan*, a play by James Elroy Flecker, was presented in London in 1923. Delius wrote the incidental music.

BRAHMS

V-7235

Quartet in B Flat Major. Opus 67: Third Movement. Two sides. Played by the Flonzaley Quartet.
One 12-inch disc. Price, \$2.00.

Miniature score—Eulenburg No. 242.

For those who missed getting or hearing the third Brahms quartet when it was released by Columbia in the Lener version, we recommend this excellent third movement. The Flonzaleys, no longer in existence, give a reading which in some respects may be considered superior to the Lener interpretation. However, let us be thankful that the Lener set is complete. Who ever heard of a single movement being played in orthodox concert? Or will Victor issue the other movements later?

BEETHOVEN**V-8166**

to

V-8169**Incl.**

Sonata No. 9 in A Major ("Kreutzer Sonata"). (Beethoven, Op. 47.) Eight sides. Played by Alfred Cortot (Piano) and Jacques Thibaud (Violin).
Four 12-inch discs in album. Victor Set No. 72. Price, \$10.00.



Miniature score—Eulenburg No. 127.

FRANCK**V-DB1347**

to

V-DB1350**Incl.****IMPORTED**

Sonata in A Major (Franck). Eight sides. Played by Alfred Cortot (Piano) and Jacques Thibaud (Violin).
Four 12-inch discs. Price, complete in album, \$10.00.

Two great, if rather familiar, sonatas played by Cortot and Thibaud all in one month is somewhat dazzling. Any temptation to deplore the duplication, especially of the *Kreutzer*, which has already been recorded by Victor, Columbia and Brunswick, is effectively stifled in the very beginning, for Cortot and Thibaud have now provided versions that, it may safely be conjectured, will stand incomparable for sometime to come.

The *Sonata No. 9*, dedicated, for unknown reasons, to R. Kreutzer, was published in 1805. Beethoven wrote other sonatas in which there are more poetry and a higher degree of imaginative power, but none of them surpasses or even equals the *Kreutzer* from the point of view of sheer virtuosity. But it is more than a mere show-piece, for it contains some very lovely and profound moments, and these, combined with its brilliant character, have made it perhaps the most popular thing of its kind ever written. It makes formidable demands upon both players, and thus it is well-designed for such a team as that of Cortot and Thibaud, giving each ample opportunity to display his skill. Theirs is a highly spirited, typically French interpretation, with carefully-timed and well-calculated climaxes that are highly dramatic.

The Franck *Sonata* is not far behind the *Kreutzer* in popular esteem. It was written in 1886 and dedicated to Eugene Ysaye, who introduced it to the public in 1887. "The melodic basis of this masterpiece," says Vincent d'Indy in his sympathetic study of Franck, "consists of three themes, of which the first—the germ of the work—is presented in the beginning as a rhythmic figure . . . and dominates in various forms the whole organism of the work. . . . As to the two remaining themes . . . they appear in succession as the work progresses, and attain their full development when it reaches its climax . . . I need hardly say that the first of these organic germs . . . is used as the theme of all the four movements of the work, and that in the last movement (a bold transformation of the old rondo-form) it gives birth to an admirable example of melodic canon, such as hitherto Franck alone was capable of inventing." The players are thoroughly at home in this moving work. Both sets are capital pieces of playing and recording.

CORELLI**C-D19234****IMPORTED**

Grave de la Sonate 6—Op. V—pour violon et clavecin. Two sides. Played by M. Marc Pincherle (Violin) and Mlle M. Delcourt (Harpichord). One 10-inch disc. Price, \$1.00.

This excerpt from a Corelli sonata is a gem among the few records of its kind. The playing is entirely satisfactory as is the reproduction.



**MARTINI
DESTOUCHE**

Arr. Casadesus

C-D15224

IMPORTED

Plaisir d'Amour (Martini) One side and

Menuet du Pays du Tendre (Destouches-Casadesus) One side.

Played by "La Societe des Instruments Anciens" (Founded in 1901 by Henri Casadesus) Henri Casadesus (Viola d'Amour), Marius Casadesus (Quinton—a five stringed Treble Viol), Lucette Casadesus (Viola da Gamba), Maurice Devilliers (Bass Viol) and Regina Patorni-Casadesus (Harpsichord).

One 12-inch disc. Price, \$2.00.

La Societe des Instruments Anciens was founded by Henri Casadesus for the performance of ancient music. The name of Casadesus is a notable one in French musical activity. The members of this family, both men and women, have shown extraordinary musical talent and rank high in their profession.

Giovanni Battista Martini, commonly called "Padre Martini," was born at Bologna in 1706. He was one of the most important scientific musicians of the XVIII Century. An excellent singer, violinist, theoretician, harpsichordist and composer, he studied, at the same time, philosophy and theology with the monks of San Filippo Neri. Martini composed a great deal of church music and assisted in laying a scientific foundation for the whole theory of music by a conscientious study of mathematics with Zanotti, a well-known physician and mathematician of the day. He possessed an extraordinary and comprehensive mass of knowledge, with an amount of literary information far in advance of his contemporaries.

André-Cardinal Destouches was born at Paris about 1692. He died in 1749. Formerly attached to the "mousequetaires du roi," in 1696 he abandoned his military career and studied composition with Campra, one of the leading teachers of the day. He held the offices of "Inspecteur général de L'Académie Royale de Musique" (1713). "Surintendant de la musique du roi" (1727), and directed the Opéra from 1728-1731, when his musical career came to an end. Authorities tell us that "Destouches' melody was concise and elegant, his invention being specially harmonic and instrumental. His style is altogether of a 'galant' and pastoral kind, and his music contains qualities which make his work akin to Rameau's, though his recitative does not differ from that of Lully."

The activities of the Casadesus family in some respects resemble those of the Dolmetsch group. However, with all respect for Arnold Dolmetsch and his off-spring, let it be said the musicians making these lovely records are much the superior artists. The old pieces, superbly played and most excellently recorded, make a gramophone disc unique in value, both aesthetically and historically. One cannot too definitely put the stamp of approval on this disc.

**DE LA BORDE
MILANDRE**

HO-4-3519

IMPORTED

(a) Air. (De la Borde.) (b) Menuett. (Milandre.) One side and

Adagio und Allemande um 1700. One side. All played by Eero Selin (Viola-d'amour) with Homocord String Quartet.

One 10-inch disc. Price, \$1.25.

More old music! The playing is average. The recording, in spots, sounds a bit rough. Nevertheless, viola-d'amour records are rare. Jean Benjamin de la Borde was born at Paris in 1734. He was a pupil of D'Auvergne for the violin, and for Rameau for composition, and ultimately attained great eminence as an amateur composer. De la Borde was guillotined July 22, 1794. *Groove's* makes no reference to Milandre. The labelling of the *Adagio und Allemande um 1700* gives us no author so we surmise that the piece is of anonymous origin.

PIANO



**BEETHOVEN
BRAHMS**

V-D1644

to

V-D1646

Incl.

IMPORTED

Sonata in D Minor, Opus 31, No. 2 (Beethoven) Five sides and
Capriccio in B Minor, Opus 76 (Brahms) One side. Played by
Frederic Lamond (Piano).
Three 12-inch discs. Price, \$2.00 each.

Frederic Lamond specializes in Beethoven. From the time of his first recitals in 1886, he has impressed his listeners with the depth of his Beethoven interpretations. Lamond was born in Glasgow, 1868, and took his first music lessons with his brother, David. He subsequently studied extensively with von Bülow and Liszt. Lamond's extremely fine playing is here shown to better advantage than by his formerly recorded interpretations, due entirely to excellent piano registration.

Czerny has said that Beethoven exclaimed, when he had finished the piano sonata, Opus 28, "From today I will strike out a new road." The year 1802 found the great musician engaged upon three sonatas for violin and piano (Opus 30) and three for piano alone (Opus 31), of which the second, the one with which we are here concerned, is decidedly the most original.

An outstanding characteristic of the first movement is to be found in the beginning of the recapitulation. This starts with the opening *largo*, but instead of the *allegro* following immediately, the *largo* is continued by what is practically a piece of operatic recitative without words. About three-quarters of an inch from the end of record one this passage begins; it is as if the music were trying to become articulate. This sonata has sometimes been called the "Dramatic Sonata," and it is no doubt on account of the "recitative" passages that the appellation has been made, although there are instances of many other dramatic moments in Beethoven's piano works.

The second is perhaps the most beautiful movement of the sonata. Beethoven is not as thoroughly original, though, in this movement, as he was in the first. The first subject is characteristically Beethoven while the second, quite Mozartean in its pure classical beauty.

Sir Henry Hadow has related that the rhythm of the third section "was suggested by the beat of a galloping horse, and this, if true, illustrates the manner in which Beethoven allowed his music to be affected by external impressions. Like all the greatest musicians he seldom attempted any direct representation of scenes or sounds in nature . . . he prefers . . . to represent not the external scene but its psychological analogue or counterpart: the measure is not that of a gallop, but it calls up the same impression of haste and urgency."

**LISZT
RACHMAN-
INOFF**

V-35966

Liebestraum (A Dream of Love) Opus 62, No. 3 (Liszt) One
side. and
Prelude in C Sharp Minor, Opus 3, No. 2 (Rachmaninoff) One
side. Both played by Julius Schendel (Piano).
One 12-inch disc. Price, \$1.25.

Victor's black seal pianist artfully plays two perennial favorites. The piano recording is good.



DE SEVERAC

C-D15140

to

C-D15142

Incl.

IMPORTED

Vers le Mas et fête. In two parts.

Les Muletiers devant le Christ de Llivia. In two parts.

Baigneuses au soleil. In two parts. Played by Mlle Blanche Selva (Piano). Three 12-inch discs. Price, \$2.00 each.

Joseph Marie Déodat de Séverac was born at Saint-Felix de Caraman in Lauraguais, July 20, 1873. It is said that his ancestry was one of the oldest families in Languedoc. His father was a distinguished painter and young Déodat no doubt inherited the paternal sense of color and life. Déodat possessed an aptitude for translating into music the atmosphere of nature in general, especially that of his native country. The father was extremely fond of music and directed his son's first musical education. But, the young man, after receiving his degree as bachelor of letters at the *Collège de Sorèze*, began to study law at the University of Toulouse. Eventually, feeling much more strongly drawn to music, de Séverac went to Paris and entered the newly founded *Schola Cantorum* (1896). He remained there for a number of years, developing his fine talents and, at the same time, making a name for himself as a promising composer. Unfortunately, Déodat de Séverac did not live to develop the promise of his genius to the fullest extent. He died in the Pyrénées in 1921 after a long illness. He left clear indications, in his piano works, songs, several dramatic works, pieces for organ and religious music, of his individual temperament. His works are full of originality.

De Séverac's compositions for the pianoforte are particularly interesting. They have a manner all of their own and abound in novel effects of sonority, color and rhythm. It is incredible that pianists pass by this beautiful music. Eventually those in search of new music will awaken to the opportunity contained in these glowing and unusual pianoforte works.

De Séverac is a *pointilliste* and rejoicer in *plein air* effects, combining these impressionistic tendencies with a spirit of folk-song native to his country, Languedoc. *Vers le Mas et fête* is vividly anticipatory of rejoicing. The first part, *Par le chemin du torrent*, opens with a passage which recalls Albeniz. But the Spaniard and de Séverac both drank at the same fountain of evocatory music—Debussy. The piece abounds with individual sonorities. The second part, *Le mas en fête*, is more suppressed and meditative. *Les Muletiers devant le Christ de Llivia* shows clearly the influence of the *Schola Cantorum*; César Franck and Impressionism make a delicate mixture. The solemn broken chords recall the *Prelude, Chorale and Fugue* of the Master. This piece is one of five numbers forming a collection entitled "*Cerdania*" which is a musical commentary of the composer's impressions in the Catalan province. De Séverac achieves, in *Baigneuses au soleil*, a sparkling open-air canvas; painted in convincing tones of sunlight, glistening water, liquid movements, in a frolic and sportive fashion. The work bears a superficial resemblance to the *Ondine* of the Debussy *Préludes* (Book II) and Ravel's similarly named piece from the collection *Miroirs*. Yet, the procedure here is as distinctly individual as could be desired. De Séverac's "Bathers" bear a close analogy to the shimmering out-of-door nudes of Renoir. *Baigneuses au soleil* is an exploration of new sonorities and coloristic effects upon the piano embodied in music of rare pictorial charm. The above pieces are all indefinably vital and picturesque in character and illustrate the manner in which de Séverac's musical invention was stimulated by landscape. The piano recording, as present standards go, is faultless. Selva is a Spanish pianist of renown.

R. G.

LISZT
DOHNANYI
V-1455

Valse Oubliée (Forgotten Waltzes) (Liszt) One side and
Capriccio in F Minor (Dohnányi, Opus 28, No. 6) One side.
Both played by Vladimir Horowitz (Piano).
One 10-inch disc. Price, \$1.50.



The *Valse Oubliée* is one of Liszt's posthumous works. It is played delicately but with spirit by Vladimir Horowitz, the successful young Russian. The Dohnányi piece is very lively, and it is taken at a rapid pace—too rapid, indeed, for much to be made of it. The piano tone is reproduced excellently.

ORGAN



V-B3313
IMPORTED
GREENE

Awake, the Trumpet's Lofty Sound (Händel) One side and
Voluntary in C Minor: Allegro. (Greene.) One side. Played
by Dr. Stanley Marchant. (Played on the Organ of St. Paul's
Cathedral, London). One 10-inch disc. Price, \$1.25.

**RHEIN-
BERGER**
PD-27128
IMPORTED

Vision, Opus 156. One side and
Tema Variato from "Meditations," Opus 167. One side. Played
by Paul Hebestreit (Played on the Organ of the Paderborn
Cathedral). One 12-inch disc. Price, \$1.50.

V-B3316
IMPORTED
VIERNE

Scherzo from Sonata No. 8, Opus 132 (Rheinberger) One side
and
Berceuse (Vierne) One side. Played by Dr. C. C. Palmer
(Played on the Organ of Canterbury Cathedral).
One 10-inch disc. Price, \$1.25.

**MENDELS-
SOHN**
V-C1823
IMPORTED

Sonata No. 6 in D Minor: Fugue and Finale. Two sides.
Played by Harry Goss-Custard. (Played on the Organ of
Liverpool Cathedral.) One 12-inch disc. Price, \$1.75.

FRANCK
V-C1825
and
V-C1826
IMPORTED

Chorale No. 1. In four parts. Played by Guy Weitz. (Played
on the Organ of St. Thomas's Church, Wandsworth.)
Two 12-inch discs. Price, \$1.75 each.

**CLERAM-
BAULT**
C-D19289
IMPORTED

Caprice sur les grandes jeux. One side and
Dialogue. One side. Played by M. Edouard Commette. (Played
on the Organ of St. John's Cathedral, Lyons.)
One 10-inch disc. Price, \$1.00.

LISZT
B-90041

Ad Nos Ad Salutorem, Fugue. Two sides. Played by Alfred
Sittard (Organ of St. Michael's Church, Hamburg).
One 12-inch disc. Price, \$1.50.

Awake, the Trumpet's Lofty Sound is a choral piece. The coupling is a composition of Dr. Maurice Greene who, we glean from *The Gramophone*, was one of Dr. Marchant's predecessors at the cathedral, two hundred years ago. Both



sides are effectively recorded.

Joseph Gabriel Rheinberger was a German composer and teacher; born in 1839, he died at Munich in 1901. Rheinberger held an international reputation as a contrapuntalist. His music shows late-Romantic tendencies and he is particularly at his best in the exquisite counterpoint of his organ compositions. The two pieces and sonata movement here recorded are characteristic of his best qualities. *Vision* is from the collection "Twelve Characteristic Pieces"; *Tema Variato* is from the group comprising Opus 167, "Twelve Meditations." Hebestreit's playing shows a pronounced virtuosity. The instrument is recorded with uncommon brilliance.

The Vierne work, coupled to the more interesting Rheinberger, is something of a trifle.

The *Sonata No. 6 in D Minor* is the last of Mendelssohn's works in this form. The great cathedral organ does not always reproduce clearly. An unusual distinction of the sonata is that the finale has a quiet ending, not a rousing one. The recording, on the whole, is fair.

For us, the *First Chorale* is the outstanding organ recording of the month. Franck's three great works in this form belong to the last year of his life, 1890. The *Three chorales* have usually been considered Franck's outstanding essays in organ composition. The first is in the key of E and is described as "over-chromatic in its opening but making amends by the dramatic way in which the choral theme, originally a mere pendant to several other subjects, struggles forth and ultimately holds the field." In the building up of structural interest, Weitz combines and contrasts his tones with a fine degree of registration. The recording, for the most part, is splendid. Toward the end a shrillness prevails.

The *Third Chorale* (in A Minor) has also been recorded by Weitz and is available in the Victor pressing—two 12-inch discs, V-35948 and V-35949.

Louis Nicholas Clérambault was born in Paris, 1676, and died there in 1749. He was successively organist of St. Jacques, St. Louis, St. Cyr and St. Sulpice. As a composer he is best known for his five books of French cantatas, and one book each of harpsichord and organ pieces. The pieces here recorded are evidently from the latter which was republished some years ago in Guilmant's *Archive des maîtres de l'orgue*. These early XVIII Century pieces are deftly played and well-recorded.

The Liszt record is similar in quality of reproduction to the Boellmann-Schmid-Van den Gheyn disc listed in *April Disques*.

Liszt's organ music is a branch of his work which has only recently received due attention. The best known organ work of Liszt is the *Fantasia and Fugue on B. A. C. H.* (V-35928). However, the finest of his compositions for the king of instruments, and one of the greatest of his essays in any field, is the *Fantasia and Fugue on the Choral: Ad nos ad salutarem* from Meyerbeer's *Le Prophète*. It is a work on an immense scale (containing nearly eight hundred bars) and takes over a half hour for performance. The *Fantasia* is generally played in a much shortened form. It has not been recorded. The *Fugue*, so well played here by Sittard, is a wonderful example of free use of the form. This is truly a great recording of a truly great organ work.

HANDEL**V-B3310**
IMPORTED

{ Otho: Overture. One side and
 Otho: Gavotte and Finale. One side. Played by Dr. Henry
 Ley (Played on the Organ of St. Margaret's, Westminster).
 One 10-inch disc. Price, \$1.25.



After a visit to Germany, when Händel returned to London in February, 1719, he found that the snobbishness of the musical amateurs of that city could no longer content themselves with Italianized German as the representative Italian opera, and finally Lord Burlington, Händel's former patron, went to Rome to induce the king of Italian style, Giovanni Bononcini, to come over. Bononcini came to England and Händel had his work cut out. The English public, always keen on bear fights, cock fights, and *virtuoso* contests, amused themselves by arranging a joust between the Italian and Händel. They were to be tested in an opera written in combination. Händel took up the glove—and was beaten. The German composer's situation was much involved and, after his rival's consummate victory with the pretty *Griselda* (February, 1722), Händel took his revenge with the melodious opera *Otho* (or *Ottone*), produced January 12, 1723. He was greatly assisted in this victory by his bringing over from Italy the celebrated soprano, Cuzzoni. Her engagement was for the great figure, then, of £2,000 per season. Francesca Cuzzoni, of Parma, was a great and vigorous artist, violent and passionate, whose excellent voice excelled particularly in pathetic *cantabile* music. She made her debut in *Otho*, when she was twenty-two years old. *Otho* has been selected as the flower of Händel's dramatic works. Burney says that it would be difficult to find in it a single piece, vocal or instrumental, which has not been a favorite with the public. The organ arrangements here displayed represent the only recorded music from this XVIII Century opera, once a favorite. The recording is clear and the overture, which, according to the style of the day, includes a gavotte and lively finale, is a welcome addition to the repertoire of recorded Händel music.

VIOLIN**DVORAK-
KREISLER**
V-7225

{ Indian Lament. One side and
 Slavonic Dance No. 3. One side. Played by Fritz Kreisler
 (Violin) with piano accompaniment by Carl Lamson.
 One 12-inch disc. Price, \$2.00.

Kreisler's consummate fiddling. Anyway, we're getting tired of this sort of thing. There is a bit of *good* violin music so far unrecorded.

**MOSKOWSKI
SZYMAN-
OWSKI**
C-2167D

{ Guitarre (Mozkowski) One side and
 La Fontaine d'Arethuse (Szymanowski). Played by René Béné-
 detti (Violin) with piano accompaniment.
 One 10-inch disc. Price, \$0.75.

The artistry is not as consummate but, really, the selections are more interesting.



**VAUGHAN
WILLIAMS
STANFORD**
V-C1622
and
V-C1623
IMPORTED

The Lark Ascending (Vaughan Williams). Played by Isolde Menges (Violin), accompanied by Orchestra conducted by Dr. Malcolm Sargent. Three sides and
Leprechaun's Dance (Stanford). Played by Isolde Menges (Violin) and E. Beattie (Piano). One side.
Two 12-inch discs. Price, \$1.75 each.

Ralph Vaughan Williams (born 1872) is an outstanding British composer, known best in this country by his "London Symphony." *The Lark Ascending* (inspired by a Meredith quotation) is characterized by the same qualities pervading his other works, yet it is distinctly lighter in vein and inspiration. It is a rapturous work, gentle and ecstatic, and shows a strong melodic invention which may or not be traceable to folk-song sources. The work was written in 1914 but was not performed until 1921. Isolde Menges shows a finely spun tone, which is adequately captured, and plays sympathetically. The orchestral accompaniment is held in proper reserve by Dr. Sargent.

The *Leprechaun's Dance* is a whimsical bit.



VIOLONCELLO

**DEBUSSY
FAURÉ**

C-2166D

Minuet (Debussy) One side and
Romance sans paroles (Fauré). Played by Horace Britt (Violoncello) with piano accompaniment by Joseph Adler.
One 10-inch disc. Price, \$0.75.

The *Minuet* is from the *Petite Suite* (written for piano duet, later orchestrated by Busser). It is nice. The Fauré work is nice too, as such things go. Britt is a superb 'celloist.

**RAVEL
GAUBERT**
C-D13101
IMPORTED

Pièce en forme de Habanera (Ravel) One side and
Cortege (Extract from "Trois Pièces pour violoncelle et piano") (Gaubert) One side. Both played by Maurice Marechal ('Cello) and Maurice Faure (Piano).
One 10-inch disc. Price, \$1.50.

Marechal is considered one of the foremost 'celloists in France. He is known to American audiences through his concerts here and his solo work in conjunction with the Philadelphia and other symphony orchestras. The Ravel work is familiar. It is well played; as is also the Gaubert, a vigorous piece.

**GODARD
GRANADOS-
CASSADO**
C-2179D

Jocelyn: Berceuse (Lullaby) (Godard) One side and
Goyescas: Intermezzo (Granados-Cassado) One side. Played by Adolphe Frezin ('Cello Soloist of Brussels Royal Conservatory) with F. Goeyens at the piano.
One 10-inch disc. Price, \$0.75.

Here is good value for the money. M. Frezin, although not an exceptional virtuoso, is a splendid musician and plays both pieces in a highly satisfying manner. The reproduction of his fine tone is good and the piano accompaniment stands in appropriate relief.

OPERA



**MOZART
HANDEL**
B-90043

Il rè Pastore: L'amerò, sarò costate (Mozart) One side and
Il Pensioroso: Schaut! sie naht in goldner Pracht (Handel). One
side. Both sung by Madame Gabrielle Ritter-Ciampi with
orchestra. One 12-inch disc. Price, \$1.50.

Ritter-Ciampi is a most satisfying colortura soprano. She was born in Paris in 1886 of an Italian father and French mother, both musical. She made her debut on the operatic stage in 1917, singing the part in *Paul et Virginie* which her mother had created. Since that debut her voice has earned for her a reputation as an artist particularly suited to parts in classical opera, more especially that of Mozart. Ritter-Ciampi's voice is well-balanced, of very clear timbre, and easy delivery. Here it is most realistically recorded.

Mozart's opera *Il rè Pastore* (*The Royal Shepherd*) was composed in 1775, when the great musician was nineteen years of age, and had its first performance in Salzburg. The Handel aria is not from an opera but is included in his oratorio *L'Allegro, Il Pensioroso Ed Il Moderato*. It had its first performance in London the year of its composition, 1740.

**VERDI
PONCHIELLI**
V-8174

Ernani: O Sommo Carlo—Act 3 (Verdi) Sung by Giuseppe De Luca (Baritone), Alfio Tedesco (Tenor), Grace Anthony (Soprano), with Metropolitan Opera Chorus and Orchestra. One side and

Gioconda: Barcarola (Act 2) (Ponchielli) Sung by Giuseppe De Luca (Baritone) with Metropolitan Opera Chorus and Orchestra. Conducted by Giulio Setti. One 12-inch disc. Price, \$2.50.

Of its type this is an altogether satisfactory disc. Soloists, chorus and orchestra all seem to have been placed in the proper positions for recording, so that the illusion of the theatre is effectively achieved. Both numbers are broad, sweeping melodies, and in their rendition the Metropolitan Opera forces shine brilliantly.

**GOMES
BELLINI**
V-7226

Lo Schiavo: Quando Nascesti Tu (A Flower Was Born) (Gomes) Act 2. One side and

I Piritani: A Te, O Cara Amor Talora (To Thee, Oh Dearest) (Bellini) Act 1. One side. Sung by Giacomo Lauri-Volpi (Tenor) with orchestra. One 12-inch disc. Price, \$2.00.

**BELLINI
ROSSINI**
C-2178D

I Piritani: A Te, O Cara Amor Talora (To Thee, Oh Dearest) (Bellini) Act 1. Orchestra accompaniment. One side and

II Barbiere di Siviglia: Se Il Mio Nome (If My Name You'd Know) (Rossini) One side. Sung by Cristy Solari (Tenor) Harp Accompaniment. One 10-inch disc. Price, \$0.75.

Giacomo Lauri-Volpi's record is a splendid reproduction of a buoyant and superbly controlled tenor voice. Both arias are sung with proper feeling and fine musicianship.

After Lauri-Volpi, the Columbia tenor seems negligible and somewhat lachrymose.



**J. STRAUSS
LORTZING**

PD-95313

to

PD-95317

Incl.

IMPORTED

PD-27069

and

PD-95291

to

PD-95294

Incl.

IMPORTED

Die Fledermaus (Abridged Opera). (Johann Strauss). Ten sides. Rendered by Soloists, Chorus and Orchestra of the Berlin State Opera under the direction of Hermann Weigert. Five 12-inch discs. Price, complete in album, \$9.00.

Czar and Carpenter (Abridged Opera). (Albert Lortzing). Ten sides. Rendered by Soloists, Chorus and Orchestra of the Berlin State Opera under the direction of Hermann Weigert. Five 12-inch discs. Price, complete in album, \$9.00.

With proper refreshments, this abridged version of *Die Fledermaus* is capable of providing as diverting and hilarious an hour as one could reasonably desire. The gay nonsense of Strauss' sprightly little operetta is admirably adapted for the Polydor method of trimming a two or three hour opera down to an hour. The plot, never a vital matter in *Die Fledermaus*, loses nothing by the condensing process, and the incomparable waltzes, the most important thing, are all here. Magnificently sinful and improper according to the best thought-of systems of morals of today, these sparkling tunes are as stirring and caressing to the ear as they were years ago when Johann first began enchanting the Viennese with his gorgeous melodies. Those in search of good light music will find here something that is regrettably lacking in the smug, flaccid popular music of the present: civilized entertainment. A pocket is provided in the album for the indispensable overture, which is available in lively versions on Victor 35956 and Odeon 3207. The performance is not so smooth as it might be, and Prince Orlofsky could have been improved upon, but these are small matters in a Strauss operetta. Despite the poor singing here and there, the work moves forward with great briskness. Eminently satisfactory performances are contributed by the State Opera Chorus and Orchestra.

The Lortzing work is not very familiar and hence has the charm of novelty. Gustav Albert Lortzing was born in Berlin in 1801. Although the technical side of his work suffers from an obvious amateurishness, his music is graceful and pleasing, and this, combined with a keen sense of humor, prevents his piece from being commonplace. The performance is spirited and animated, and there are some rousing choruses. The full, clear recording of both sets is well up to the Polydor standard, and is, indeed, one of the most agreeable features of the albums. There is considerable dialogue in both sets.

GLINKA

HO-4-8984

IMPORTED

Das Leben für den Zar: (a) Höher steigt der Sonne Licht. (b) Vor wenigen Stunden. Two sides. Sung by Michail Gitowsky (Bass) with Berlin Symphony Orchestra. One 12-inch disc. Price, \$1.60.

Glinka's opera *A Life for the Tzar* finds its first adequate gramophonic representation with this Homocord record. Gitowsky possesses a fine bass voice of ample proportions. The recording is first-rate.

WAGNER
V-EJ475
IMPORTED

Die Walküre: Act I—Ein Schwert Verhiess Mir der Vater; Siegmund Heiss' ich und Siegmund bin ich! Two sides. Sung by Lauritz Melchior (Tenor) with the Berlin State Opera Orchestra conducted by Dr. Leo Blech. One 12-inch disc. Price, \$2.00.



Miniature score—Eulenburg No. 908.

It is a great pity that such excellent artists as Melchior, Blech and the Berlin State Opera Orchestra should record these excerpts from the first act of *Die Walküre* when they are already included, in an adequate and more complete form, in the album set. Remembering how neatly the same artists' recent *Götterdämmerung* disc fitted into the *Götterdämmerung* album, one regrets that this record does not also bridge a gap in *Die Walküre*; the unrecorded Hunding scene, for example, would have been a far more valuable bit to record. The first side of the record is devoted to Siegmund's reflections after Sieglinde and Hunding have retired. The reverse side, incorrectly labeled from Act II, comes at the end of Act I. Siegmund, in high spirits after the rewarding conference with Sieglinde, pulls the sword from the tree trunk. Sieglinde's gratified shriek as the deed is accomplished is omitted from the record, as is also her *Bist du Siegmund* near the end of the act. Melchior and the State Opera Orchestra are, as usual, admirable, and so is the recording, but the disc doesn't seem particularly necessary.

BEETHOVEN
KREUTZER
PD-90083
IMPORTED

Fidelio: Heil sei dem Tag (Beethoven) One side and
Das Nachtlager in Granada: Schon die Abenglocken klanfen. (Kreutzer) One side. Both sung by the State Opera Chorus, Berlin, with Orchestra under the direction of Hermann Weigert. One 10-inch disc. Price, \$1.25.

Miniature score for *Fidelio*—Eulenburg No. 914.

Both selections on this finely recorded little disc are unfamiliar. The Beethoven piece comes from Act II of *Fidelio*. In the version of the score edited by Artur Bodansky it is placed directly after the *Leonora No. 3*. It should be noted that the *Heil sei dem Tag* is omitted from performances at the Metropolitan Opera House. Conradin Kreutzer was born 1780 at Messkirch in Baden, Germany, and died, in 1849, leaving behind him some thirty operas. The selection above concludes Act I of *Das Nachtlager in Granada*, which, together with a fairy opera, *Der Verschwender*, and some part-songs are all that have survived.

R. STRAUSS
PD-66931
IMPORTED

Der Rosenkavalier: Act III—(a) Hab mir's gelogt, ihn lieb zu haben. (b) Ist ein Traum, kann nicht wirklich sein. Two sides. Sung by Elisabeth Ohms (Soprano), Adele Kern (Soprano) and Elfriede Marherr (Soprano) with Orchestra conducted by Julius Prüwer. One 12-inch disc. Price, \$1.50.

This disc presents, in a moving and thoroughly capable manner, the closing of *Der Rosenkavalier*. The first side gives the trio sung by Sophie, Octavian and the Princess. The three voices blend exceptionally well, and the orchestra, conducted by Prüwer, supports them admirably, showing off to excellent advantage in the orchestral interlude between the end of the trio and the beginning of the final duet between Sophie and Octavian. This duet occupies the reverse side of the disc. One wishes that the closing orchestral measures could have somehow been squeezed onto the record.

LE SACRE DU PRINTEMPS



Strawinsky's "Le Sacre du Printemps" has long been the battle standard under which have gathered all the forces of musical modernism. Its first performance in Paris in 1913 provoked a storm of criticism, but now "Le Sacre" is nearly universally accepted as one of the great compositions of this modern age, a work that exactly expresses the feeling and point of view of the artistic spirit of this generation. It does that, even though it also pictures most vividly the elemental and primitive, as suggested by its sub-title "Tableaux of Pagan Russia." For "Le Sacre du Printemps" is at once savage and primitive, subtle and modern. Hence its superlative thrilling power over present-day audiences. It is an amazing symphony of rhythms, vivid, exhilarating, conjuring before us in bold, terse, modernistic strokes, the worship of Nature by early man.

Dr. Stokowski, who has always been a leader in bringing modern music before American audiences, was the first to play the music of "Le Sacre" in the United States. He also conducted when, in April of this year, the work was mounted as a ballet for the first time in this country. Thus the appearance of a recording by Stokowski and the Philadelphia Orchestra is unusually appropriate and timely.

Of the recording itself, no greater praise could be desired than that of the eminent critic, Lawrence Gilman. Writing in the New York Herald Tribune for March 30th, he calls this recording "a triumph for the artists and scientists engaged, and for the manufacturers who had the enterprise and faith to sponsor the undertaking." And again, he remarks that in this recording, "the terrific 'Danse Sacrale,' with its counterpoint of rhythms imposed upon a very delirium of emotion, is more effective than any 'actual' performance that we have heard."



Victor Division

R C A VICTOR COMPANY, Inc.

Camden, New Jersey

VOCAL



**RIMSKY-KORSAKOW
KAHN**

V-1456

The Nightingale and the Rose (Rimsky-Korsakow, Opus 2, No. 2) One side and
Ave Maria (Percy B. Kahn) One side. Both sung by Rosa Ponselle (Soprano) with orchestra.
One 10-inch disc. Price, \$1.50.

Rimsky's song shows off Miss Ponselle's wonderful voice in an exquisite manner. The lower notes are sung with a particular richness. *Ave Maria* by Kahn (?) is trite stuff and hardly worthy the efforts of such a superb singer.

MOZART

PD-66923
IMPORTED

Alleluja. One side and
Et Incarnatus Est (from the Mass in C Minor). One Side. Both sung by Hedwig von Debicka (Soprano) with Orchestra accompaniment under the direction of Julius Prüwer.
One 12-inch disc. Price, \$1.50.

These recordings are equal in quality to the lovely Bach and Gluck arias listed in May *Disques* which were sung by von Debicka.

LOEWE

C-L2372
IMPORTED

Tom der Reimer. (Opus 135) Two sides. Sung by Ivar Andresen (Bass) with piano accompaniment by Dr. Franz Hallasch.
One 12-inch disc. Price, \$2.00.

Famous as the creator of the German ballade, Johann Carl Gottfried Loewe was one of the foremost song writers of his day. He was born near Halle, 1796. Loewe, after a lifetime devoted seriously to the pursuit of his art, died in 1869. Besides *Tom der Reimer* he is well-known as the composer of the popular ballades, *Edward* and the *Erl König*. Ivar Andresen's recording becomes easily one of the outstanding vocal discs of the day. A possessor of a magnificent voice, Andresen combines depth of poetic feeling with an excellent technique.

**NEVIN
PHILLIPS**

V-22395

Mighty Lak' a Rose (Nevin) One side and
Just Keepin' On (Phillips). Both sung by Paul Robeson (Bass) with orchestra. One 10-inch disc. Price, \$0.75.

Paul Robeson's stay in England enabled him to make quite a few records for the "His Master's Voice" Company. This repressing, by Victor, is a welcome addition to the growing Robeson list. His vibrant voice and richly colored accent endow an unaffected rendition of two popular songs. The first really takes on a new life while the second can't be repeated too often. May we have more and more and more Robeson discs?

SCOTT

C-5611
IMPORTED

Lullaby (Words by Christina Rosetti) One side and
Blackbird's Song (Words by R. M. Watson) One side. Sung by Gertrude Johnson (Soprano) with Cyril Scott at the Piano.
One 10-inch disc. Price, \$1.00.

These agreeable little songs are sung with fine clarity of tone and diction. The *Lullaby* is set to words by Christina Rosetti. In the *Blackbird's Song* the "chirruping" of the birds is heard repeatedly on the piano. The composer's accompaniment comes out with force and precision.

COLUMBIA MASTERWORKS^{*} SERIES



BEETHOVEN'S Symphony No. 3 (Eroica) in E Flat is the favorite of all of his own symphonies and has long needed a record interpretation truly worthy of its noble measures. We now offer the mighty *Eroica* in a recording whose proportions are in keeping with the grandeur of the composition. Virtuosity and fervor of performance combine to make this one of the most significant issues of recent years.

Columbia Masterworks Set No. 138†

Beethoven: *Symphony No. 3 (Eroica) in E Flat, Op. 55.* By Dr. Max von Schillings and Symphony Orchestra. In Twelve Parts. \$12.00 with album.

MOZART—Concerto No. 5, in A Major (K.219) for Violin and Orchestra. Mozart's unfailing well-spring of melody seldom aided his inspiration to more exquisite effect than in this concerto whose upsoaring beauty commands admiration for the astonishing creative faculty of its seventeen-year-old composer. An admirable electric recording of a long-favored work.

Columbia Masterworks Set No. 137†

Mozart: *Concerto in A Major (No. 5) for Violin and Orchestra (K.219).* By Joseph Wolfsthal and Symphony Orchestra, conducted by Dr. Weissmann. In Eight Parts. \$8.00 with album.

DELIUS—Sonata No. 2 (arr. for Viola by Lionel Tertis). Delius's Sonata No. 2 is a work representative of the great English composer in his most mature period—a veritable poem of musical imagery. It loses nothing in this arrangement and interpretation by the world's foremost violist.

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Fêtes Galantes—(1) Les ingénus—(2) Le faune—(3) Colloque sentimental (Poems of Paul Verlaine) Sung by Mme. Jane Bathori (Mezzo-Soprano) accompanying herself at the piano. One 12-inch disc. Price, \$2.00.



**FAURÉ
CHABRIER**
C-D13097
IMPORTED

Clair de Lune (Poem of Paul Verlaine) (G. Fauré) One side and
Lied (Poem of Catulie Mendès) (E. Chabrier) One side. Sung by Mme. Jane Bathori (Mezzo-Soprano) accompanying herself at the piano. One 10-inch disc. Price, \$1.50.

**DE BRÉVILLE
ROUSSEL**
C-D15187
IMPORTED

Les Fées (Words by H. Gauthier-Villars) (De Bréville) One side and
Invocation (Words by F. de Régner) (Roussel) One side. Both sung by Mme. Claire Croiza (Mezzo-Soprano) with piano accompaniment by the respective composers. One 12-inch disc. Price, \$2.00.

Here are three most interesting records of modern French songs. With the composition of the first set of *Fêtes Galantes*, Claude Debussy applied the rapidly formulating impressionistic principles to the song. Here the accompaniment is reduced to a minimum of suggestion and the voice part is usually, as in *Pelléas*, a rhythmic chanting of the text rather than a concrete melody. It is doubtful if any song writer, before or after Debussy, applied himself so intelligently to the exigencies of the text or developed such a sureness and well-nigh miraculous discretion in regard to the chosen form. In his musical settings for the poems of Verlaine, Baudelaire, Mallarmé or the prose of Pierre Louys, Debussy expressed the entire contents of the text in such an unforgettable manner that it is almost impossible to disassociate the poem from the music. The second set of *Fêtes Galantes*, listed above, was composed in 1904, twelve years after the first set. Madame Jane Bathori will be remembered for her exquisite singing of the two songs from *Chansons de Bilitis* (C-D13086). Her singing here is no less inspired and eloquent. Needless to say, her fine musicianship makes the accompaniment wholly satisfactory. She continues her series of French song recordings with two gems by the fathers of modern French music, Emmanuel Chabrier and Gabriel Fauré. The former is better known for his piano music while the latter is unquestionably one of the greatest of all French song writers. Fauré composed nearly a hundred songs. The essence of his gift lies in the ingratiating originality of his melodic ideas, the masterly adjustment of his harmonic support to the mood of the poem, and the felicitous background supplied by the pianoforte accompaniment. Chabrier is better known for his *Spanish Rhapsody* (V-1337), *Bourée Fantasque* (O-123-545), and the *Valses Romantiques*. However, his lyrical and dramatic writings are by no means inferior. *Lied*, a poem of Mendès, is a beautiful example of Chabrier's more poetic manner. More often his works are characterized by a buoyant humor unprecedented in musical literature. In the songs of De Bréville and Roussel, Mme. Croiza is accompanied by the composers themselves, which gives to the interpretation an effective authority. De Bréville was a member of César Franck's group of highly talented pupils. *Les Fées* is a lovely bit of lyricism. The Roussel piece is more sober, as its title would proclaim. It is not less lovely than the de Bréville.

RAVEL'S BOLERO



Ravel's Bolero. Played by Serge Koussevitzky and the Boston Symphony Orchestra. Two 12-inch Red Seal records (Nos. 7251 and 7252). List price, \$4.00. The "Bolero" fills three record surfaces; the fourth is given to "Gymnopédie," Satie's charming impressionistic piece, orchestrated by Debussy, a composition that has appeared a number of times on the programs of the Boston Symphony Orchestra.

Undoubtedly the greatest sensation of the present concert season, just closing, is Ravel's "Bolero." It has brought audiences clamoring to their feet, wild with enthusiasm. The piece is based on the ingratiating, seductive rhythm of a Spanish dance, the Bolero. This rhythm is repeated over and over with unflinching regularity until, like the famed music of the dervishes, it literally sets the senses whirling.

Orchestrally, the "Bolero" is the greatest *tour de force* since Rimsky-Korsakow's "Spanish Caprice." The Russian master explains in his autobiography how he conceived that piece, not as music, but as orchestral color. In "Bolero," Ravel sets himself a problem even more difficult; he writes in an unchanging rhythm . . . all in one key, in fact on one harmony, unaltered until just before the end . . . continually repeats the same melody. Above

the ceaseless Bolero rhythm of the drum the melody is heard, alluring, graceful, Spanish in accent, and most cleverly devised in its subtle inflections; one moment it is impassioned and pleading, the next cynical, almost mocking. The orchestration accentuates these shifting moods. The melody is played first by the flute in its soft, lowest register, next by the clarinet. Then the bassoon enters, in the highest and seldom heard portion of its range, and followed by the coarse-voiced E flat clarinet. Again, the melody is played by the Oboe d'Amore, a demurely, melancholy toned instrument, practically obsolete in the modern orchestra, having been rarely used since the days of Bach. Trumpet and saxophone follow, and at length the French Horn, its tone quite disguised by two piccolos, which, playing upper partials high above the melody, give the weird effect heard when an organist draws a "mixture" stop too soon during a crescendo. Then the wood-wind instruments enter in combination; next a trombone solo; finally the strings. The excitement increases, the melody growing even more vehement as it is played in parallel thirds, fifths, and octaves—medieval *organum* revived by a modern! When the dance reaches the culmination of its frenzy, there is a quick modulation to another key, like a sudden blaze of light after the long continued chord in C major, and the "Bolero" crashes to its close with a final stunning, breath-taking cadence.

Any praise is inadequate to describe the remarkable manner in which the recording of the "Bolero" perfectly captures and reproduces the long and constant crescendo from the first whispered breathings of the flute, through all the intermediate gradations of tone color, to the final paroxysmal outpouring of the entire orchestra. With the Boston Symphony Orchestra playing, one is assured of a superlative performance; and as a final item of good news, word has just come from Paris that Ravel himself endorses Dr. Koussevitzky's interpretation of the "Bolero." Do not miss the thrill of hearing these records.



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FRANCK

MASSE

C-D15177

IMPORTED

La Procession (César Franck) One side and

Les Saisons—Chanson du blé (Victor Massé) One side. Sung by Lucien Fugère (Baritone) with Orchestra under the direction of M. E. Cohen. One 12-inch disc. Price, \$2.00.



La Procession is not as fine a piece of *chanson* writing as *Nocturne* (V-W861), written in 1884. M. Fugère sings extremely well considering his advanced age. He is now eighty-two years of age! His career is an example of one of the longest and most successful in operatic singing. Naturally gifted with a fine semi-baritone voice, he gradually increased his possibilities, both as an operatic baritone and bass and also in the creation of comic characters, for which he evolved a variety of methods of voice-production which were called *Fugères* after him. Victor Massé was celebrated during the *Second Empire* for his *romances*, then for his *opéras-comiques*, of which *Les Noces de Jeannette* and *Paul et Virginie* are the most famous and still played. The opera *Les Saisons* was first produced in 1855 and contains some really good music, of which the *Chanson du blé* (The Wheat Song) is a fortunate example.

WAGNER

PD-66929

IMPORTED

Träume (Dreams) One side and

Schmerzen (Pains) One side. Both sung by Elisabeth Ohms (Soprano) with Orchestra conducted by Julius Prüwer (first side) and Manfred Gurlitt (second side). One 12-inch disc. Price, \$1.50.

Elisabeth Ohms, a recent addition to the German wing of the Metropolitan Opera House, created a mild sensation in New York last winter. Here she sings two Wagner songs. Her voice comes out rather strongly, but it is not objectionable.

WOLF

PD-62678

IMPORTED

Der Tambour (The Drummer) One side and

Biterolf. One side. Sung by Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. One 10-inch disc. Price, \$1.25.

**SCHUMANN
HUMPER-
DINCK**

PD-62679

IMPORTED

Frühlingsfahrt (Spring Wandering) (Schumann) One side and
Am Rhein (At the Banks of the Rhine) (Humperdinck) One side. Both sung by Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. One 10-inch disc. Price, \$1.25.

Der Tambour is one of the poems of Mörike set to music by Wolf in 1888. *Biterolf* was composed sometime earlier (1886) and is a poem by Scheffel. The Polydor Company has given us some excellent interpretations and recordings of Wolf songs. To mention a few—*Epiphanias* (*Die heiligen drei Könige*) (PD-66609); *Heimweh* (PD-62622); *Verschwiegene* and *Er ist's* (PD-62655), all sung by Schlusnus—are outstanding examples of Wolf's great art. Also, in this German company's repertoire there is *Verschwiegene* and *Verborgeneheit* (PD-21847), sung by Leo Slezak, tenor. The fine singing of Heinrich Schlusnus is too well known for comment here. His wonderful voice is adequately captured and the accompaniment is, in every instance, satisfactory. The Schumann song, *Frühlingsfahrt*, is familiar. *Am Rhein*, by the author of *Hansel und Gretel*, while pleasing, is not in a class with the Wolf and Schumann songs.

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CHORAL



ALAIN
Old Breton
Melody
C-50219D

Cantate Domino (Sing We To The Lord) (Alain) One side and
Le Paradis (Paradise) (Old Breton Melody) One side. Sung
by La Maitrise de la Cathedral St. Jean, Lyons. Organ accom-
paniment by M. Edouard Commette.
One 12-inch disc. Price, \$1.25.

This recording has spaciousness. The voices (boys and young men) come out well and the organ makes an agreeable background.

BAND



SCHMITT
V-L766
IMPORTED

Antoine et Cleopatre: Le Camp de Pompée. One side and
Sélamlık: Divertissement. Op. 48. One side. Played by Musique
d'Harmonie under the direction of M. G. Balay.
One 12-inch disc. Price, \$1.75.

Miniature score for *Antoine et Cleopatre*—Durand et Cie, Paris.

Here is one of the finest instrumental recordings that we have ever heard. The instruments of the band detach themselves with exceptional brilliance and the admirable colors inherent to the combination are displayed with neatness and exactness. *Anthony and Cleopatra*, Opus 69, is composed of six symphonic episodes, in two suites, after the drama of Shakespeare. It was written in 1919. Here fullness and energy are recorded in a work which shows Schmitt's capacity for suggestion of atmosphere and dramatic emotion. *Anthony and Cleopatra* marks an advance in the realization of Oriental color, and in original departures into the field of polyharmony. *Le Camp de Pompée* shows, among other things, where Arthur Honegger learned much (*Le Roi David: Le camp de Saül*). *Sélamlık* was the outcome of Schmitt's journey to Turkey. This extremely rhythmical and colorful piece was originally written for band, as was also *Dionysiaques* (V-K5336 and V-K5337).

MISCELLANEOUS



MASSENET
C-2168D

Werther: Clair de lune (Moonlight) One side and
La Navarraise: Nocturne. Both played by Georges Lykoudi, A.
Frezin and M. Goeyens (Violin, 'Cello and Piano).
One 10-inch disc. Price, \$0.75.

Operatic bits arranged for a dinner music ensemble, well-recorded.



AND OTHER DISCS

N
C-50222D

Robert Burns: A Man Amongst Men. Address by the Rt. Hon. J. Ramsay MacDonald, M.P., Prime Minister of Great Britain. Two sides. One 12-inch disc. Price, \$1.25.

The Scotch-Americans, the Canadians, and all educational circles will be interested to hear the Prime Minister of Great Britain, foremost living Scot, speak on Robert Burns, his fellow countryman. The recording is singularly clear and satisfying, as befits its distinction.

C-41030

Imperial National Anthem of Japan. (Sung in Japanese) Two sides. Sung by Mixed Chorus of 230 Voices, accompanied by the Imperial Academy of Music Orchestra. One 10-inch disc. Price, \$0.75.

From Japan comes this rather unique record. Unique inasmuch as it was made for the purpose of instructing the Japanese in the proper rendition of their national anthem. The recording was made at the request of the Japanese Minister of Education due to the fact that he found that the national anthem was being sung in various parts of the Empire not according to tradition. The recording was made under the Minister's special supervision. Copies of the record were supplied to all the public schools of Japan with instructions that the piece be played for the scholars. The reproduction is full and luculent.

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EMMY DESTINN

Editor, *Disques*:

Since writing on Emmy Destinn we have discovered, in the April issue of *The Gramophone*, an article written apparently by an ardent record-collector and music-lover—Mr. W. S. Meadmore. In this, Mr. Meadmore asserts that—"although Destinn made an enormous number of records, she never made a bad one," and "the great majority of the records are pre-war but they certainly reproduce her voice with remarkable fidelity." We disagree with these statements, because we believe it was impossible in Destinn's day to always record a singer's voice in a flawless and faithful manner. We have heard a large percentage of her foreign recordings as well as her domestic, so we feel that we know that of which we speak.

Our article based from a long and familiar acquaintance with Destinn's voice—we heard her at her Metropolitan Opera debut and at one of her last performances there—was written with the idea of presenting a fair and unbiased summation of an interesting and arresting operatic personality, who having passed over into the land of unknown light and shadows, deserves to be remembered here. We loved the artistry of Destinn, but we never viewed her work through the rose-colored spectacles of idolatry.

Sincerely yours,

PETER HUGH REED.

Kew Gardens, L. I.

YOU ARE FORGIVEN!

Editor, *Disques*:

My conscience is troubling me and so I must confess. It has been my practice for a long while to purchase a couple of jazz

records for my two daughters when I was buying some records for my own library. Nearly everytime my girls told me that my selection of dance records was terrible. They said I did not know a real jazz tune when I heard it. As a matter of fact I never listened to the dance numbers and would not know any more if I did hear them. For the last couple of months I have just asked the record salesman for the discs listed in your magazine under "Tunes of the Moment." In every case they have made a big hit. The girls asked me who was picking the dance records for me and I told them that I was picking them myself and that I knew "hot numbers" when I heard them. Will you please forgive me for not giving *Disques* credit? In this day and age when the young people feel that their parents know practically nothing, I could not resist the temptation to pretend that I knew something, even if it was only about jazz music. Am I forgiven?

Sincerely yours,

FATHER.

St. Louis, Mo.

JAMES JOYCE

Editor, *Disques*:

I understand that Mr. James Joyce has recorded a portion of *Anna Livia Plurabelle* from his yet uncompleted *Work in Progress*. Can you tell me where I may secure a copy of this record and the price.

Sincerely yours,

N. M.

Chicago, Ill.

You may secure a copy of this disc by addressing Mr. C. K. Ogden, Royal Societies Club, St. James's Street, London, S. W. 1, England. The price is £2-2-0. Postage extra.

BOOKS

Stravinsky's Sacrifice to Apollo. By Eric Walter White. *The Hogarth Press*, London, 1930. Price, \$2.50.

Eric Walter White's book, just published in England, found its way to our office through the courtesy of The Centaur Bookshop of Philadelphia. It is the first full-length critical study to appear in English. Here is, at last, a competent guide to the whole of Stravinsky's output (from *The Fire Bird*—Mr. White does not waste much time with the *Juvenilia*—to the *Capriccio*, 1929). Although by no means laudatory, this study devotes a lot of detail to the works discussed. White (about whom, incidentally, we can learn nothing) shows a familiarity with the modern movements of the related arts and provides interesting analogies to the work of modern painters, Picasso, et al, Diaghilev's influence upon the Russian composer and the Russian Ballet are treated sympathetically. The author divides Stravinsky's work into two periods—the first, Romantic, and the second, Neo-classical. Exigencies of space will not permit us to dwell at any length on the intriguing characteristics of this book. Mr. White seems to know and understand his subject well and in the 150 pages of the book he presents his account in remarkably clear and lucid terms. There is an appendix which gives a complete list of Stravinsky's works, their dates of composition, etc.; a

rather comprehensive list of gramophone discs and pianola rolls; and a note on the manuscript of *The Fire Bird*. *The Romantic Period* (Chapter One) includes Transitional: Passports out of Russia, Picasso Still Ahead, Chamber Music and Jazz; *The Neo-classical Period* (Chapter Two) treats the later works. The study deals mainly with the music and has little to say regarding the man; it ends with this charming portrait of the much-criticized musician: "But, however that may be, it is impossible not to respect this little sandy-haired astigmatic man, who appears now and then absent-mindedly on the concert platforms of Europe and America, dancing on the podium as he conducts his Ragtime, or emerging from playing his Piano Concerto like a fish out of water. Gasping into the glare of the footlights, he places his hand on his heart and bows himself up almost double. He retreats, skipping like a lamb, blundering into the more ponderous instruments of the orchestra, running slap up against a blind exit, only to be pulled into ultimate safety by a stage hand. He reappears again and again, finally in his yellow overcoat. The last to be seen of him is a whisk of his coattails as they disappear round the corner of the proscenium like the tail of the Devil. This is the man who composed *Les Noces*, *The Soldier's Tale*, *Oedipus Rex*. And he will not be forgotten."



TUNES OF THE MOMENT

You Brought a New Kind of Love to Me by Ben Bernie and His Orchestra (Brunswick 4767). Price, \$0.75.

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On the Sunny Side of the Street by Bernie Cummins and His New Yorker Hotel Orchestra (Victor 22354). Price, \$0.75.



